



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

colors — green, yellow, brick red, and brown. The most interesting example in the collection is a bowl, fifteen inches in diameter, of late seventeenth or eighteenth century workmanship. The decorations in raised blue enamel on a white ground consist of animal and floral designs and mosque-shaped buildings, suggestive of Moorish influence. All of the pieces here shown are of Mexican manufacture and belong to the seventeenth and eighteenth centuries.

EXCHANGE.



POTTERY, NORMAL COURSE
Chicago Academy of Fine Arts

MAN'S SUPREMACY IN THE FINE ARTS|

A COUNTER-BLAST INVITED

Men dress women better than the fair sex themselves can, though it is difficult to see why this should be so. An expert considering the question, declares that while women can decorate their houses splendidly, they are unable to design their own dresses as men can. This fact, he says, is based on sound biological and psychological reasoning. Man has developed not only a great degree of personal physical beauty, but he is decidedly, by reason of that beauty, the vainglorious member.

It is impossible to imagine what must have been the vanity of primitive man, wont as he was to adorn himself in gaudy finery. But nature is always wise, and out of this primordial passion of the male human animal she slowly and painfully developed the sense of art, the eye first for color, then later and by gradual evolution for form, for proportion, for harmony.

Man had all these senses keenly developed ages before woman was capable of differentiating the fine tints and tones, or of being visually sensitive to the beauty of symmetry and proportion.

The history of art is essentially the history of man's achievement, of man's art. There is, broadly speaking, no such thing as a woman artist. Science and art in all their branches have been developed by the genius of men, not of women. Women have contributed comparatively little. Especially is this true in the departments of painting and sculpture and of decoration. To the artist the most perfect and beautiful work of nature is a beautiful woman, and his genius can consecrate itself to no more noble object than the enhancement, the idealization, of that natural beauty. The most important thing in life to a man is that woman shall be beautiful, and to this end she must be well dressed. Women, it is frequently remarked, do not dress for men, but for women. Perfectly true, alas! That is why they dress so badly as a sex, because the criticism for which they care most, the criticism of other women, is spurious and ill-advised criticism. Whether women ever will as a sex learn to dress themselves as well as men can do it for them, the expert has doubts.

Men have mastered and dominated the arts of expression and of portrayal since the very beginning of transported ideas. That sex has been the exponent and backbone of applied art since art began. Every symbol, sign and likeness of things as they were or are, or as the highly illuminated mind imagined they should be, has been the product of the masculine mind and of the masculine hand. Consequently this feeling or instinct, which gives him a true conception to-day of the proportion, harmony and value of all things pertaining to decoration or adornment is the product or result of centuries of assimilated study, work, ideas and aspiration.

He has inherited this feeling naturally and under no false pretenses. His fathers were students of color and form before him, and the best taste of the ages lies in his temperament and ideas as naturally and easily as the laws of evolution have produced the growth and beauty of the earth's surface. The male sex has given form to the laws of expression in painting, sculpture and architecture in their grandest and truest conception, and the history of all time from the decorative standpoint in home, church and state is the result of his imagination and inspiration fed by study, desire and work.

Consequently the "survival of the fittest" must surely yield him prominence throughout the entire realm of artistic relations and place him a surer judge of all things relating to harmony, proportion and balance, whether that thing in question be a garden, a building, or a woman's dress.

P. W. MONTMARTEL.

